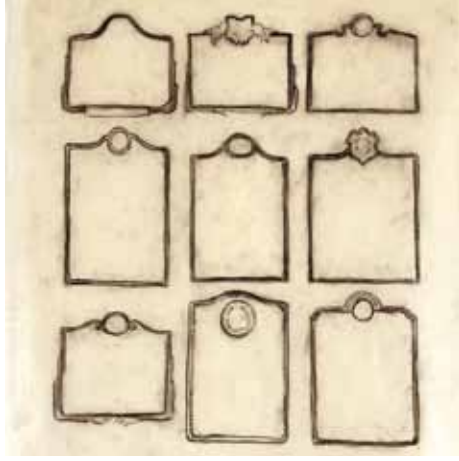


The Greater Milwaukee Foundation's

Mary L. Nohl Fund

Fellowships For Individual Artists

2010



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SEPTEMBER 30-DECEMBER 4, 2011

INSTITUTE OF VISUAL ARTS
2155 NORTH PROSPECT AVENUE
MILWAUKEE, WI 53202

BRENT COUGHENOUR

PAUL DRUECKE

WALDEK DYNERNAN

SARAH BUCCHERI

NEIL GRAVANDER

ASHLEY MORGAN

CHRIS JAMES THOMPSON

The Greater Milwaukee Foundation's mission is to strengthen communities through effective partnerships. It is made up of over 1,000 charitable funds, each created by individual donors or families to serve the charitable causes of their choice. Grants from these funds serve people throughout Milwaukee, Waukesha, Ozaukee and Washington counties and beyond. Started in 1915, the Foundation is one of the oldest and largest community foundations in the U.S. and abroad.

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Milwaukee, WI 53212
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www.greatermilwaukeefoundation.org

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ISBN: 978-0-9840145-0-7
Printed in the United States of America

Published by the Bradley Family Foundation, Inc.
2145 West Brown Deer Road
Milwaukee, WI 53217
Phone: (414) 446-8794
Fax: (414) 446-8492
lydensculpturegarden.org

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Curated by Nicholas Frank

Catalogue Credits

Polly Morris, Editor
Craig Kroeger, Designer

Special thanks: Willy Dintenfass, Lee Ann Garrison, Lisa Hostetler,
Patrick Kernan, Mark Lawson, Annemarie Sawkins and Sergio Salinas.

Image: Neil Gravander, *Colliding Circles (Epileptic Electrons)*, 2011



When the Greater Milwaukee Foundation decided, in 2003, to use a portion of a bequest from artist Mary L. Nohl to underwrite a fellowship program for individual visual artists, it was making a major investment in local artists who traditionally lacked access to support. The program, the Greater Milwaukee Foundation's Mary L. Nohl Fund Fellowships for Individual Artists, provides unrestricted awards to artists to create new work or complete work in progress and is open to practicing artists residing in Milwaukee, Waukesha, Ozaukee or Washington counties.

Nohl, a graduate of the School of the Art Institute of Chicago, died in December 2001 at the age of 87. She rarely exhibited her work, yet she gained national recognition for her art, much of which was housed in and around her home in Fox Point on the shores of Lake Michigan. Her bequest to the Greater Milwaukee Foundation, by supporting local visual arts and arts education programs, keeps Nohl's passion for the visual arts alive in our community.

The fellowship program was designed to provide significant support to artists at two critical career stages, to encourage artists to remain in greater Milwaukee where they can continue to enrich our community, and to create—through the jurying process—an opportunity for curators from outside the area to see the work of local artists. Over the course of eight cycles, fifty-three artists have received fellowships, the majority of whom have stayed in greater Milwaukee, contributing to its cultural life. Twenty-four curators from around the country have come to Milwaukee to view the work of close to 200 artists each year, acquiring knowledge of the area's artistic production that would be impossible to gain in other ways.

More than 140 artists, including many former Nohl Fellows, have received support from the Suitcase Export Fund, which assists with the transportation of artists and their work to exhibitions and screenings outside the area. These artists have exhibited in venues throughout the United States, Europe, Latin America, Asia, Africa and the former Soviet Union, bringing their work and greater Milwaukee to the world. In difficult economic times, these fellowships and awards have kept artists working and sharing their work with a wider public. It is an impressive legacy for Mary L. Nohl, the Foundation, and our community.

In 2010 seven fellowships were awarded: three to established artists Brent Coughenour, Paul Druecke and Waldek Dynerman, and four to emerging artists Sarah Buccheri, Neil Gravander, Ashley Morgan and Chris James Thompson. The exhibition this catalogue documents represents the culmination of a year's work by these artists. The artists were selected by a panel of jurors who spent two days reviewing work samples and artists' statements, making studio visits and talking to local artists: Sheryl Conkelton, an art historian, curator and writer based in Philadelphia; Nathan Lee, a critic and curator based in New York; and Lucía Sanromán, associate curator at the Museum of Contemporary Art San Diego.

What is the immediate impact of the fellowship? This year, as in years past, the stipends bought time and equipment: artists reduced teaching loads and dropped restaurant shifts; they purchased computers, light kits, and a set of film loopers. For others it was more fundamental: one artist noted that the fellowship kept her "in Milwaukee, making" at a time when she was contemplating leaving the city and taking a break from her work.

Fellowships in hand, the artists exploded across basement floors and hovered over monitors; cast metal and wired circuits; excavated content and explored ideas; shot and cut film and video; built platforms and carved wood; made drawings, paintings, collages, photographs and models. Practical considerations collided with formal concerns as they created immersive environments and potent objects, carefully orchestrated gestures and intense interactions—all projects that required materials, time, techniques or technology that may have been out of reach a year ago.

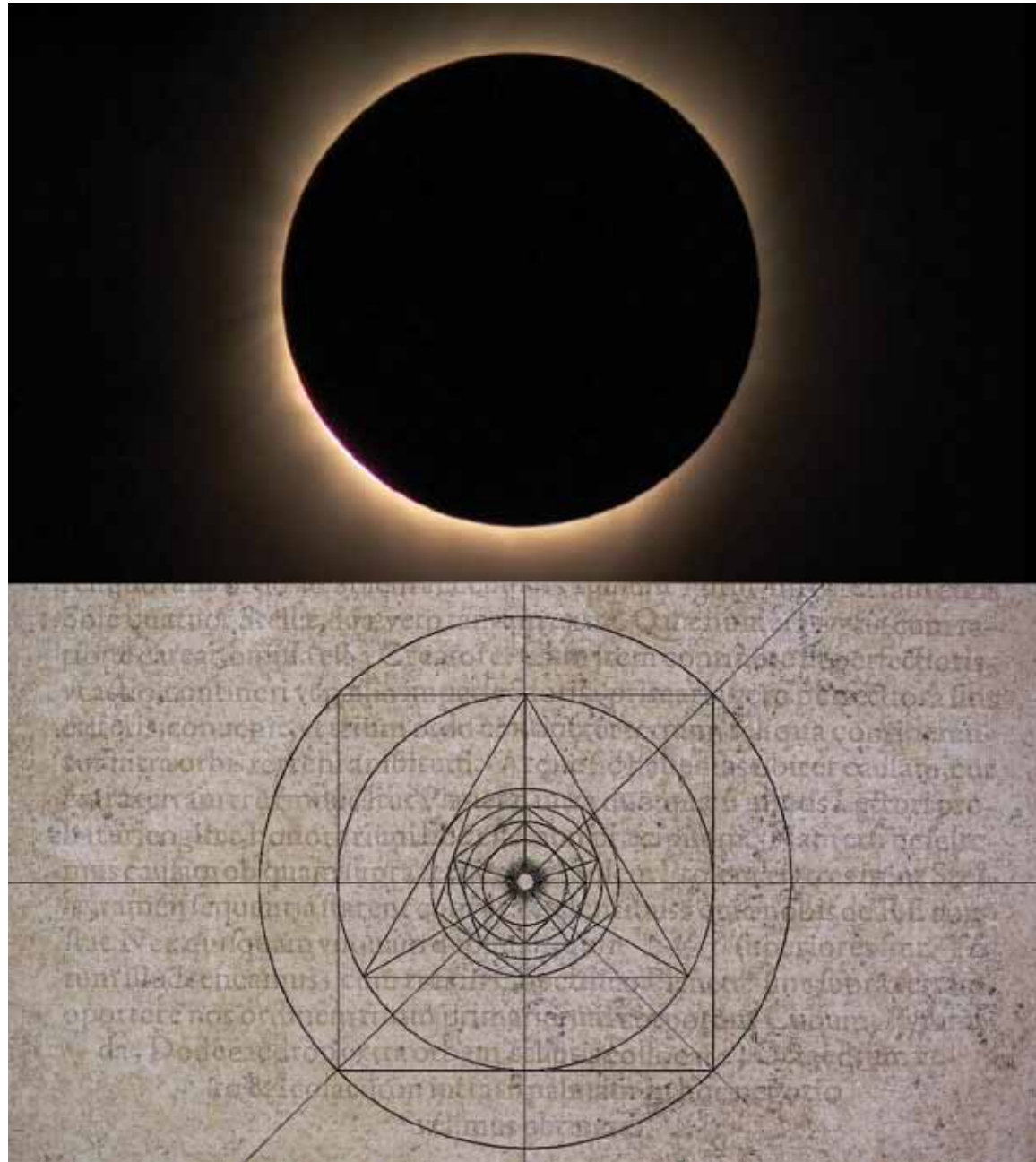
The emerging artists learned to think differently about their work and their creative processes. All four parsed the difficult equation of time and space that goes into producing work for an exhibition; the film/videomakers grappled with the transition from screening room to gallery. While one artist embraced the deadline as a stimulus, another learned to control his anxiety, "letting ideas and objects develop on their own, correcting things when they failed instead of directing them before they had a chance to direct themselves."

Among the established artists—a highly motivated and self-reliant group—there was an unanticipated sense of affirmation and possibility. "What I did for the exhibition I would have done anyway," observed one artist. "But I don't think it would be the same show." Added momentum came from discovering that one's work not only resonated with the jurors, but that they recognized the potential contained within an artist's studio or work sample. That expectation of growth and development was a spur to the artists.

The combination of time, confidence, and a goal (the exhibition) enabled even the most driven artists in the group to bring greater concentration and sharper focus to their artmaking. Both emerging and established artists spoke of a stronger belief in themselves and their choices: "I trusted my choices, because others showed trust in me." They entertained new ideas and pursued new directions; words like "risk" and "improvisation" cropped up more frequently in descriptions of their work. It was, as one established artist said, an extremely productive time and an unexpected opportunity "to evaluate and reconsider my practice as a whole."

The Mary L. Nohl Fund Fellowships are administered in collaboration with the Bradley Family Foundation. The program owes much of its success to the volunteers—Milwaukee artists, curators and arts administrators—who established guidelines for the fellowship competition in 2003, and to those who have assisted with the jurying process and participated in the production of the catalogue over the years.

Polly Morris is the executive director of the Bradley Family Foundation and the Lynden Sculpture Garden.



My Big Fat Avant-Garde Movie: Notes on Brent Coughenour's *Mysterium Cosmographicum*

Every kind of artmaking can be found today, and often in great abundance. There are roomfuls of new genres, or genre hybrids, like diary fictional essays, or cold wave post-op nature scans. And yet. There are some makers whose work defies even these increasingly elastic categories. Call it outsider art made by those in the know. Hoser formalism. The prime example may be Milwaukee's Brent Coughenour.

Johannes Kepler published an astronomy book under the title *Mysterium Cosmographicum* back in 1596, and roughly translated it means "Cosmic Mystery" or "The Secret of the World." He imagined that math could define the underlying order of the universe; it was at once an expression of divine will, and an instrument by which we apprehend and understand that will. As an internet trolling, black-metal-loving, post-suburbanite, Coughenour scrapes out the media entrails of a godless digital culture, looking for signs of what might have been named sacred but that today appears as hacker code or masculine brio templates. What does his-story look like after the death of the one? Perhaps a compulsive repetition, offered up in a three-headed address that slyly suggests the work of the father, the son, and the ghost in the machine.

The Prognosticator (Or, We Are All Pythagoreans Now) is part science fair project, part avant display showroom. It takes up thorny questions of creativity, inquiring into the relations between nature and culture. Or between imagination and math. Hysterical anti-computer tirades ("it's the new golden calf") rub shoulders with a doctor who claims that music's divine harmonics are medicine, his original talking head replaced with a devil's face. Is the computer the new face of spiritual longing? Its systems and programs devised to channel every human effort? Color flicker fields, planetary orbits, and musical computer code present themselves in a succession of vignettes. The movie closes with an extended shot showing the entrance to a building with three doors on display. Two are locked, and these two are invariably tried before the many visitors finally open the last door. It's as if we're watching a science experiment play out. The system works all right. Unfortunately all it demonstrates is the system itself working.

The Physical Impossibility of Life in the Mind of Someone Dead revolves around Badfinger's perennial chart-topper, *Without You*. It proceeds in an interruptive, channel-surfing mélange of internet moments, science docs, and Hollywood excerpts. It is a sideways essay about masculinity, or at least a preening, forever ejaculating, heart-in-my-mouth, shouted-out-loud maleness whose feelings (too long deferred or projected onto any girlfriend-mother who happens to be around) can at last be expressed. I feel so bad I feel good. Or else: I am dying, can't you see that? Can't you help me?

Coughenour returns again and again to Badfinger's original chorus, which has the two guitarists chirping "I can't live" in an infernal loop. Here is the death drive given shape as oral prophecy, but it is also the kernel of the gloriously shameful too-muchness of a hit song that was still waiting to happen. It would take Harry Nilsson's marzipan orchestra cover version to propel it to the top of the charts, and crucially the chorus would be ratcheted up an octave, the notes held and reveled in, and held some more, until the braying sentimentality was monumentalized so that we could all get down and worship it.

In an incongruous segue, a nature doc about humpback whales—beautifully recolored by the artist—tells us that it is only the males that sing, and "Everyone sings the same song." Could it really

be true? Behind our myriad presentation models—as sons and fathers, students and teachers, employees and partygoers, drivers and recreation specialists—are we all busy singing variations on the same song? And what is that song saying? According to Coughenour, the lines are simple enough: I am dying. With every step, every word out of my mouth, every door I open. *I can't live.*

How do men appear in Coughenour's potpourri of received wisdoms? The remorseless mainstream splatter gore, the kitsch sentimentality and overwrought emotions, the larger-than-life demonstrations of adolescent angst, retuned through an avant lens, offer a withering critique of the options available to masculinity. His sampling of viral media models are predictably lonely, haunted, and violent. Until they reach out of their man-caves and acknowledge that they are sharing the world with another beating heart. The dizzying electronics and treatments—in fact, a large part of the project of the avant-garde—are similarly conjured as part of a masculine will-to-power that is deployed in order to channel excessive and unwanted emotions. Artmaking, it seems, is just another bullet in Sylvester Stallone's clip, a means of discharging anti-social rage and self-loathing.

In the third chapter of his trilogy, *Ouroboros: Music of the Spheres*, a stuttering digital hilarity assures us that when we laugh, the universe hears us. Or at least it offers a picture of listening, which is nearly the same thing. How does the brain process pictures? What is television, or its bastard child, the computer, actually doing to us? It seems we are engaged in a global experiment that functions like any other religion, requiring adherence and attention, ritual protocols of interactivity, communal simulations, and paradigm-shifting assumptions founded on codes that can be read and redrawn only by an invisible elite. The society of the spectacle has reduced every expressive possibility to a digital artifact waiting to be downloaded. Now there are only screens within screens, as viewers disappear into a virtual universe of borrowed pictures showing emotions we used to have, offering experiences that were once ours, before the pictures got to them. What can we do except keep watching? Call it a science fiction dystopia of the present. A ghost of a protest still shaking its rattle deep inside the machine, offering the disused or under-looked traditions of the avant-garde as a way out of the endless feedback loop that appears as a parody of infinity.

Transcendence may be a thing of the past, but not dissent. Turn on, tune in, and keep cutting. There are many ways left to say no.

Mike Hoolboom is a Canadian artist working in film and video. He is the author of three non-fiction books, including a pair of interview books with Canadian media artists, and a novel, *The Steve Machine* (2008); and is the editor of the Fringe Online website (www.fringeonline.ca)

Artist Statement

Since all meaning is contextual, one of the great corrupting powers of cinema is the ability to fabricate from whole (celluloid or virtual) cloth one's own unique context—not simply spatial but also temporal—allowing for autocratic control over the meaning (read: experience) generated by cast shadows and glowing dots.

Editing is the task of creating a linguistic, syntactical context for an image to inhabit, a context that imposes a meaning the image would not otherwise carry. That context consists of a comparison of two or more separate and intrinsically unrelated images. Editing is the task of saying, "This image, contrary to expectations, is related to this other image."

When all languages are codes for telling lies, one is left with the option of creating one's own vocabulary. This, however, does not solve the problem. Lies are comfortable.

About the Artist

Brent Coughenour is a media artist originally from Motor City (USA), currently residing in Cream City (USA). Previous works have explored various overlapping corners of narrative and documentary cinematic language outside the boundaries of a traditional dependence on drama and plot. Recent work incorporates computer programming for audio and video manipulation into projects designed to be generated live. He has presented his work at a variety of festivals and venues throughout North America and internationally, including Rotterdam, Media City Festival, Antimatter Film Festival, EXiS (Seoul), and Ann Arbor Film Festival. Coughenour is also an occasional member of the Milwaukee Laptop Orchestra (MiLO).

Checklist

In Search of Lost Time, 2011
Multi-channel video installation.

Brent Coughenour will screen a series of new short works on November 2, 2011 in the UWM Union Theatre as part of the *Locally Grown: The Nohl Fellows* series. He returns to the series on November 16, 2011, with *Mysterium Cosmographicum*, a video/live performance (90 min., 2011).



It looks like a toy.



The Physical Impossibility of Life in the Mind of Someone Dead
(*Mysterium Cosmographicum*, chapter 2), 2011



Ouroboros: Music of the Spheres (*Mysterium Cosmographicum*, chapter 3), 2011



At the Center of Three Points

Hosting a renegade party and art happening on a marginal parcel of urban concrete makes a performance of a social act; those doing so are claiming a right to political agency and upending the script to which that publicly visible space has been tacitly assigned. An open-to-everyone picnic and brat-tasting called “Condiments Provided” marked the eleventh anniversary of a vibrant community occurrence, a meeting and celebration of a diverse group of artists, performers, and other citizens of Milwaukee. The event took place on a forlorn triangular patch beside a bridge, repurposed by Paul Druecke when he bestowed upon it the name Blue Dress Park.

Operating within the triangle of public, private, and social space is hospitality, an idea with potentially radical implications that, when acted upon, can both reinforce notions of ownership and dismantle divisions around it. The invitation to a picnic—a friendly social gathering—becomes a pointed barb at property ownership and public policy when hosted at an overlooked, nearly invisible city lot optimistically (or cheekily) designated as a “park” by the artist.

Druecke facilitates stories about a given site, sometimes identifying those previously untold or under-told and at other times, as with Blue Dress Park, launching new ones. He gathers and disseminates narratives, defining, redefining, or identifying how history—itsself an accumulation of individual stories—intersects with place. For example, Druecke reprised a powerful military searchlight, a tool designed for reconnaissance and defense, into *Come.*, an artwork that signaled a friendly welcome to an art gallery’s anniversary party. *Detroit: Phoenix* was a one-night-only poetry contest in Chicago that invited participants to “rebrand an iconic rust-belt city through the ancient art form of Haiku.” The winner, determined by a panel of judges and the volume of crowd enthusiasm, received a train ticket to Detroit. As Druecke notes, “In and outside the center, words make a difference.”

By compiling words into stories—his own and those of others—and making them public, Druecke invites us to share in a commemoration of events and places. Recently, the artist has undertaken the process of making and siting precisely fabricated replicas of official state markers, but with texts that are more likely to evoke the poetry and politics of a place than dates of historical significance; the result is a celebration of self-representation through a sly subversion of state mechanisms of commemoration. Along with his collaborators—artists and other residents of a locale—Druecke is both skewing and appropriating the idea of the history of state ideology, making sure the evidence of state-sanctioned storytelling reflects the voices of the individuals that comprise a place.

Within a triangle of site, gallery, and state, Druecke establishes enduring evidence of these shared narratives, quietly taking over or at least taking notice in a way that has not already been recognized by the state authorities. Thus an official bronze marker comes to identify one moment, one existence composed of eternal acts repeated and revised. It is the emblem of a shared story that continues to unfold.

Irene Tsatsos is a writer and Gallery Director at the Armory Center for the Arts in Pasadena, California.

Artist Statement

Plaque is a plaque is a plaque is a plaque. Unlike the ephemeral rose of Gertrude Stein's poetry, historic markers are persistent. They're meant to endure, to radiate distinction through their archi-heraldic form. They're heavy and heavy-duty: plaques represent presence and absence; they mark primal concerns such as perseverance, loss, pride, industry; they embody culture's perennial tug-of-war between vulnerability and dominion.

Historic markers are so dependably there, so notoriously public, so predictably informative and sentimental, they disappear into the landscape. But landmarks also function as a system: they record the ebb and flow of cultural validation while constructing an historical narrative that is uniquely tied to geography or place. I'm reminded, over and again, of time. It takes less than a minute to read most markers. They're best read as chapters in a novel of grand scope. Stein's homage to the rose upended the Victorian language of flowers. A plaque in Pittsburgh commemorates her birthplace.

About the Artist

For his projects, Paul Druecke has solicited strangers door to door, christened a park and courtyard, rolled out the red carpet, been a benefactor, initiated a Board of Directors, and memorialized the act of memorialization. He has worked with venues including the K oinischer Kunstverein, Germany; Many Mini Residency, Berlin; The Suburban, Chicago; the Outpost for Contemporary Art, Los Angeles; Green Gallery, Milwaukee; and the Contemporary Arts Museum Houston. Druecke's work has been featured in *Camera Austria* and *InterReview*, and written about in *Artforum*, *Art in America*, *Artnet.com*, and *Metropolis.com*. His essay, *Lines on Abbey Bridge*, was recently published by Kent State University.

Checklist

The Poor Farm

2011
72 x 54 x 1 inches
cast aluminum

Near Here

Text by Donna Stonecipher
2011
36 x 24 x 3/4 inches
cast bronze

Gift, By Which We Intend...

2011
dimensions variable
chrysanthemums, mixed media

Study #1: Honor, Pride, Fortune, Remorse, Greed, Deceit, Loss, Industry, Truth, Absence, Tragedy, Ardor, Hope, Majesty, Sorrow, Dignity, Success, Beauty, Desire

2011
10 x 8 inches
charcoal on tissue paper

Study #2: Honor, Pride, Fortune, Remorse, Greed, Deceit, Loss, Industry, Truth, Absence, Tragedy, Ardor, Hope, Majesty, Sorrow, Dignity, Success, Beauty, Desire

2011
10 x 8 inches
charcoal on tissue paper

How to Apply for a Historical Marker

Application Procedure

- Anyone can apply for a historical marker by submitting a completed application, Form HMP-0001 <http://www.wisconsinhistory.org/hp/markers/HistoricalMarkerApplicationForm.pdf>
- In addition to submitting the application form, the Society requests that the marker's narrative text be submitted via email as a Microsoft Word document attachment. Incomplete or illegible marker applications will be returned to the applicant within **30 days** of receipt by the Society.

Submit Northern Region applications to:

State Historical Markers Program
Janet Seymour
Wisconsin Historical Society
c/o Department of History
UW-Eau Claire
105 Garfield Avenue
Eau Claire WI 54701

Submit Southern Region applications to:

State Historical Markers Program
Rick Bernsteln
Wisconsin Historical Society
816 State Street
Madison, WI 53706



Visit our website at <http://www.wisconsinhistory.org/canhistory/about.asp> to find more information about Northern and Southern Field Service regions.

- The applicant shall provide for the marker location, placement, funding, maintenance of the marker, and other information and documentation required in the application. A price list can be found online at: <http://www.wisconsinhistory.org/hp/markers/HistoricalMarkerPriceList.pdf>
- The Society will review and approve applications that meet the requirements under Wisconsin Statute [s. HIS 9.06](#). An application will be approved or disapproved within **180 days** of receipt by the Society. Marker installation will be the responsibility of the applicant. Markers will be shipped and invoiced directly from the marker manufacturer to the applicant.

NOTE: For those applicants considering a dedication ceremony, please keep in mind that the marker approval process requires a great deal of detailed research, review and editing by a number of different Society staff members. Because these markers have a 50-year life or more, it is essential that the marker wording be as accurate and complete as possible. Because of the time the editing process can take, the Society recommends not scheduling a dedication ceremony until the marker's narrative text has been formally approved by both the Society and the applicant.



Wisconsin Historical Marker Application Form

This application is required to obtain approval for official State of Wisconsin historical markers. The Wisconsin Historical Markers Program is administered by the Wisconsin Historical Society's Division of Historic Preservation and Public History.

State Register of Historic Places plaques no longer require Wisconsin Historical Society approval. If your home is on the State Register, order State Register plaques directly from SEWAH Studios at 1-888-55-SEWAH.

This application form must be filled out completely. Incomplete or illegible marker applications will be returned to the applicant within **30 days** of receipt by the Society.

The applicant is responsible for:

- Providing all research documentation & supporting materials for this application
- funding the historical marker
- maintaining the historical marker

Please allow sufficient time for your order.

The marker text requires approval of Wisconsin Historical Society staff. Because there is often a backlog of pending applications and staff is limited, please allow up to 6 months for our staff to review your application. Once approved, the Society will order your marker from SEWAH Studios, where the marker is cast and shipped within 4-6 weeks. We advise you not to schedule a marker dedication ceremony until the marker order has been submitted to SEWAH Studios.

Do not submit payment until invoiced.

All historical markers are manufactured by SEWAH Studios in Marietta, Ohio. Once this application has been approved, the Society will place the order for manufacture of the historical marker. SEWAH will invoice the applicant directly once the application process is complete. The marker will be delivered directly to the applicant.

Criteria for Historical Marker Topics

Wisconsin historical markers identify, commemorate and honor the important people, places, and events that have contributed to the state's rich heritage. The Wisconsin Historical Markers Program is a vital education tool, informing people about the most significant aspects of Wisconsin's past.

Markers should describe one of the following aspects of Wisconsin's history: history, architecture, culture, archaeology, ethnic associations, geology, natural history, or legends. If your narrative text is about a person in history, we encourage you to include the person's birth and death dates, a chronology of the important events from the person's life and the person's influence or significant contribution to the national, state or local community. If your narrative text is about an event in history, we encourage you to include the time, date and place of the event, any people or groups associated with event, information on how the event developed, and the event's influence or significant contribution to the national, state or local community.

While developing your narrative text, we encourage you to document your facts and dates with footnotes. You will be required to develop an annotated bibliography and attach photocopies of your primary and secondary research resources with this application. Avoid words like "first," "oldest," "unique," or, "only" unless there is irrefutable documentation. The name of the current owner of the property or the name of any living person cannot be listed in the narrative text. The Society reserves the right to reject a marker application that it deems offensive, either to general good taste or to a specific group of people.

The Society will consider the approval of marker applications for state and local sites if the applications meet any of the following criteria:

- The property is listed in the State or National Register of Historic Places
- The site is associated with the events that have made a significant contribution to the broad patterns of history
- The site is associated with the lives of persons no longer living whom have made significant contributions to the broad patterns of history and culture
- The site embodies the distinctive characteristics of a type, style, period or method of construction or architecture, or representative of the work of a master, or that possesses high artistic value
- The site yields, or likely to yield, information important in prehistory or history
- The site is associated with ethnic groups who have made distinctive and significant contribution to history
- The site embodies the characteristics of the State representing significant aspects of the physical or natural history of the earth and its life
- The site is representative of popular stories or myths that, although not verifiable, are significant to history and culture

Historical markers price list

Official State of Wisconsin historical markers are made of cast aluminum and have raised cream-colored letters on a brown background. All wall-mounted markers have one side. All post-mounted markers have two sides. **NOTE:** The estimated cost for posts for a city marker (also known as "History on a Stick") is included in the quoted price below. The estimated cost for posts for the larger two-post marker is extra and not included in the estimated price below. Please check with SEWAH Studios directly to determine the costs of posts.

Keep in mind that all the costs below are estimates and can be changed at any time. We strongly recommend that you contact SEWAH directly to ensure you know what the price will be or any marker you decide to order.

Please select the appropriate model for your historical marker from the list below.

Size Height x width	Model	Details	Total Character Count	Price
<input type="checkbox"/> A 16" x 24"	Small City Marker	5/8" lettering, wall mounted	320	\$525
<input type="checkbox"/> B 16" x 24"	Small City Marker	5/8" lettering, post mounted same text each side	320	\$735
<input type="checkbox"/> C 36" x 24"	City Marker	1" lettering, wall mounted	396 11 lines, 36 spaces each	\$1250
<input type="checkbox"/> D 36" x 24"	City Marker	5/8" lettering, wall mounted	848 16 lines, 53 spaces each	\$1350
<input type="checkbox"/> E 36" x 24"	City Marker	1" lettering, post mounted same text each side	396 11 lines, 36 spaces each	\$1420
<input type="checkbox"/> F 36" x 24"	City Marker	5/8" lettering, post mounted same text each side	848 16 lines, 53 spaces each	\$1520
<input type="checkbox"/> G 36" x 24"	City Marker	1" lettering, post mounted different text each side	792 11 lines, 36 spaces each 396 characters per side	\$1575
<input type="checkbox"/> H 36" x 24"	City Marker	5/8" lettering, post mounted different text each side	1696 16 lines, 53 spaces each 848 characters per side	\$1680
<input type="checkbox"/> I 72" x 54"	Two-Post Marker	1 1/2" lettering, post mounted	1196 26 lines, 46 spaces each	\$3990
<input type="checkbox"/> J 72" x 54"	Two-Post Marker	1" lettering, post mounted	2006 34 lines, 59 spaces each	\$4225

* Price includes shipping. Prices subject to change at any time. Verify all pricing with SEWAH Studios at 1-888-55-SEWAH.

The Wisconsin Historical Markers Program is administered by the Wisconsin Historical Society's Division of Historic Preservation and Public History.

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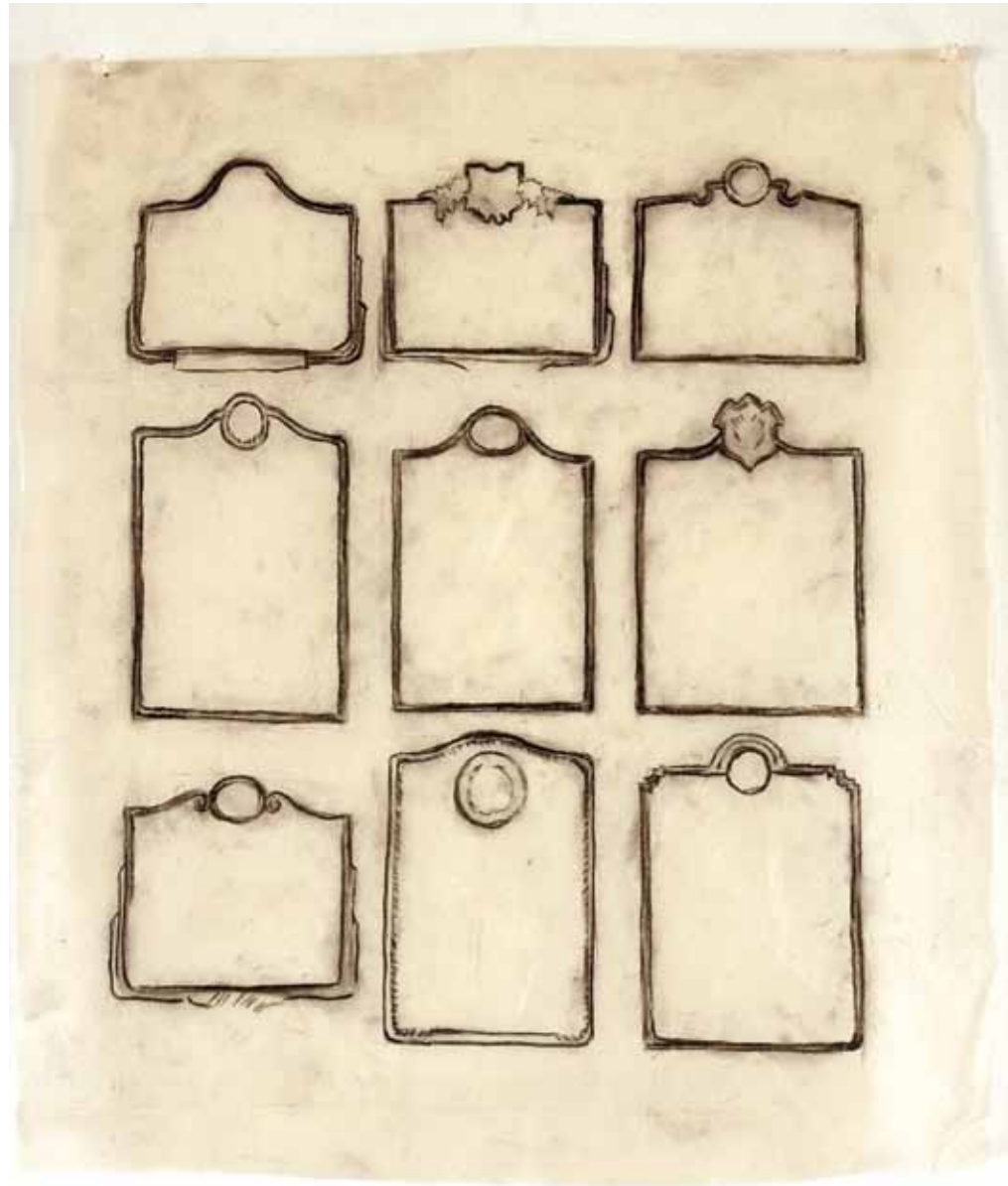


WISCONSIN OFFICIAL HISTORICAL MARKERS

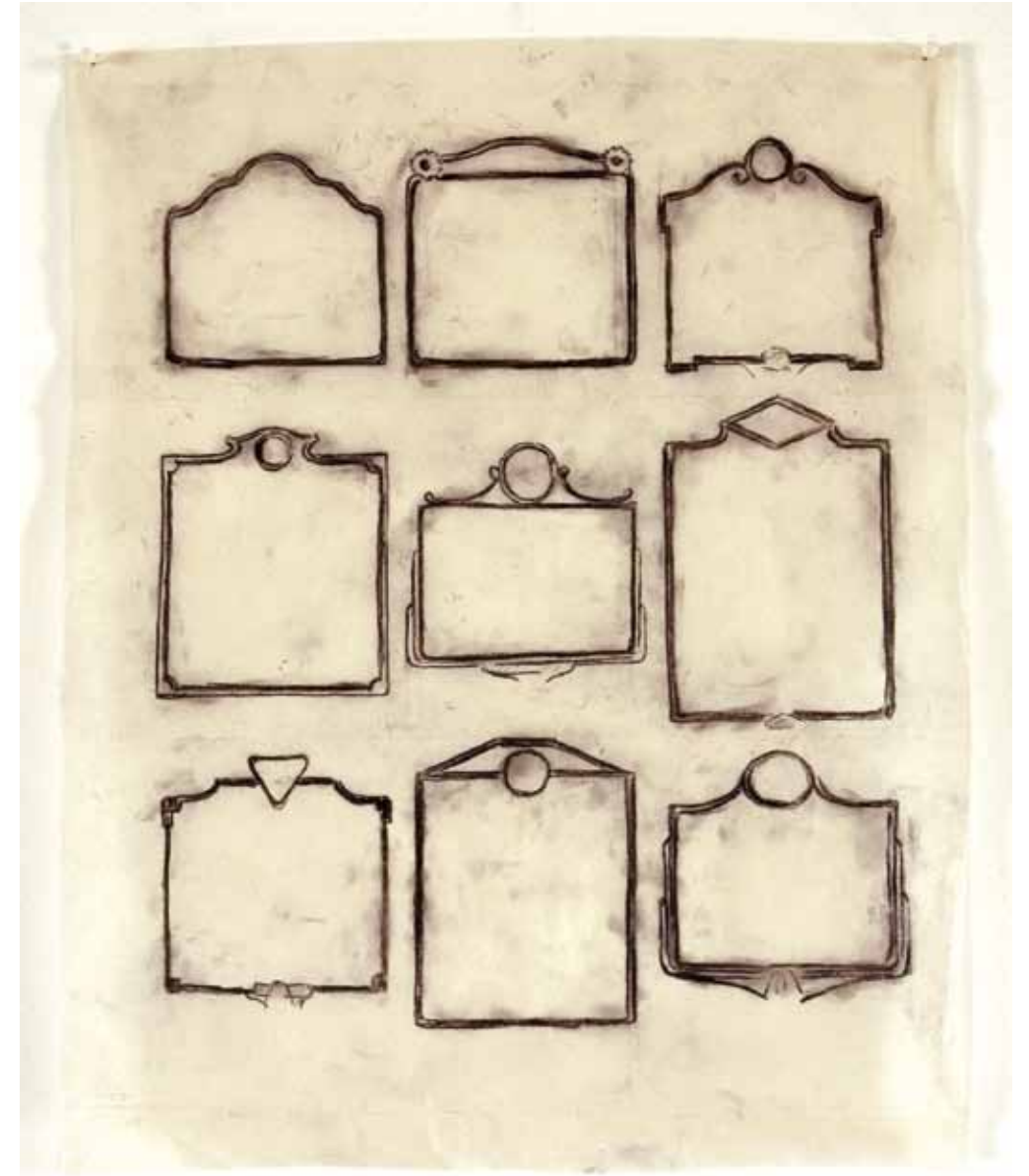
The Wisconsin Historical Markers Program is administered by the Wisconsin Historical Society's Division of Historic Preservation and Public History. The information in this list was compiled from marker applications. If you find that a marker has moved, or that it is missing or damaged, contact [Rick Bernsteln](http://www.wisconsinhistory.org/hp/markers/HistoricalMarkerPriceList.pdf). Please provide the title of the marker and its location.

Each listing below includes the official marker number, the marker's official name and location, and a map index code that corresponds to Wisconsin's Official State Highway Map. You may download or request this year's Official State Highway Map from the [Travel Wisconsin website](http://www.wisconsinhistory.org/hp/markers/HistoricalMarkerPriceList.pdf). Markers are listed chronologically by date erected.

Number	Name and Location	Map Index
1.	Peshigo Fire Cemetery Peshigo Cemetery, Oconto Ave, Peshigo, Marinette County	5-I
2.	Jefferson Prairie Settlement W-140, 4 miles south of Clinton, Rock County	11-G
3.	[Removed - Language was obsolete]	
4.	[Removed - Language was obsolete]	
5.	Shake Rag In parking lot at 114 Shake Rag St, Mineral Point, Iowa County	10-E
6.	Radisson-Grosskillers Fort In park on WI-2, western limits of Ashland, Ashland County	2-D
7.	Village of Dover W-14, 3 miles east of Arena, Iowa County	10-F
8.	Mississippi River Parkway-First Project Great River State Trail, WI-35, 0.5 miles east of Trempealeau, Trempealeau County	8-C
9.	Old Wade House State Park In park on WI-23, at Greenbush, 6 miles west of Plymouth, Sheboygan County	8-C
10.	Villa Louis At entrance to Villa Louis Historic Site, Villa Louis Rd, Prairie du Chien, Crawford County	10-C
11.	Aztalan State Park CR-Q, south off CR-B, 3 miles east of Lake Mills, Jefferson County	10-G
12.	World's First Hydroelectric Central Station	[Temporarily Relocated]
13.	Home of Governor Harvey Junction of CR-J and CR-S, Shopiere, Rock County	11-G



Study #1: Honor, Pride, Fortune, Remorse, Greed, Deceit, Loss, Industry, Truth, Absence, Tragedy, Ardor, Hope, Majesty, Sorrow, Dignity, Success, Beauty, Desire, 2011



Study #2: Honor, Pride, Fortune, Remorse, Greed, Deceit, Loss, Industry, Truth, Absence, Tragedy, Ardor, Hope, Majesty, Sorrow, Dignity, Success, Beauty, Desire, 2011



Waldek Dynerman: An Appreciation of His Latest Work

Hell is other people.
– Jean-Paul Sartre

Theatre is a form of exorcism. From tribal ritual to Greek tragedy, from Shakespeare's insight into human frailties to the Theatre of the Absurd, it has also been a way of containing the unbearable. This is the arena in which Waldek Dynerman plays out his disturbing journey, following our sorry humanity through recurring crossroads of crisis. The recent past is another country, but it is deeply embedded in these potent assemblages.

No artist falls from the sky; the best are robbers, scavengers and cultural freeloaders, and a fascinating aspect of this artist's practice is the apparently chaotic but sure and intuitive process by which he selects his material. Signs, mechanical parts, kitsch, junk and discarded household knick-knacks are starting points that provoke the unconscious mind into creating further layers of meaning. Every piece of trash becomes its own monument.

Elements are not juxtaposed; they seem to grow or rather sprout from one another in a kind of tortured birth. Vestiges of how the artist cut, sawed, hacked, glued and twisted are left in the work: its making is as important as its presentation. Life is, after all, how it has been lived. Dynerman shows us every mistake, every mess, every change of plan, and he incorporates them into a scenario that is never finished.

In *Inventory*, an installation seemingly assembled from the contents of Dynerman's studio, a television is an ongoing intrusion, a mindless reflection, recycling our lives and playing them back to us. This theatre-in-the-round beckons us in and we are caught, watching and being watched by a persistent presence.

Dynerman's work vibrates with surprising counterbalances. It is Matissean and expressionistic, rough-and-ready yet meticulous. Luscious paint and subtle color energize unexpectedly daring compositions. *Good*, a piece within *Inventory*, suggests an autobiographical intention, though the details are kept from us. Between a secret and a generous painterly gesture lies an event that is both brutal and seductive.

Though there is an affinity with George Segal's immobile figures, Dynerman pushes us further into a crowded circus. Less detached than Segal's, these acquired objects retain their original identities, but any familiarity is turned mockingly into nightmare. *Children Playing* is a bitter, ironic vignette. Two "perfect" children wearing T-shirts that say "Love" and "Peace" contentedly survey a table of beautifully assorted small artefacts. The effect is chilling. "Love and Peace" can exist only when humanity has destroyed itself and been replaced by android models and colorful, empty plastic molds. They are merely an intermission between repeated wars.

This is bleak art enlivened by the sensuality of the paint and redeemed through sometimes playful, sometimes Dadaesque humor. It is a way of contemplating an intolerable reality.

Kathleen Burlumi is an artist, teacher and writer in southwest France.

Artist Statement

Inventory combines 2D and 3D work in an installation suspended between the theater stage and the flea market. It recklessly mixes genres in a freefall improvisation of narratives, materials and processes.

A figure, often fragmented, dominates the installation. Its “tragic” tone—difficult for me to avoid—is partly deflected by humor and paradox. I trace the roots of my obsession with a world that is broken and disjointed to my upbringing in Poland in the period immediately following World War II and the Holocaust.

My work also has a political dimension directed at the present. It is a critique of a modern world often dysfunctional and permeated by warfare, lack of empathy and injustice. I naively believe in art as an agent of progress.

I use “cheap” and non-archival materials. It is an ideological choice, a reflection of a difficulty with authority, decorum and consumerism.

And finally there is an autobiographical narrative that I prefer to leave unexplained, not to be a bore.

About the Artist

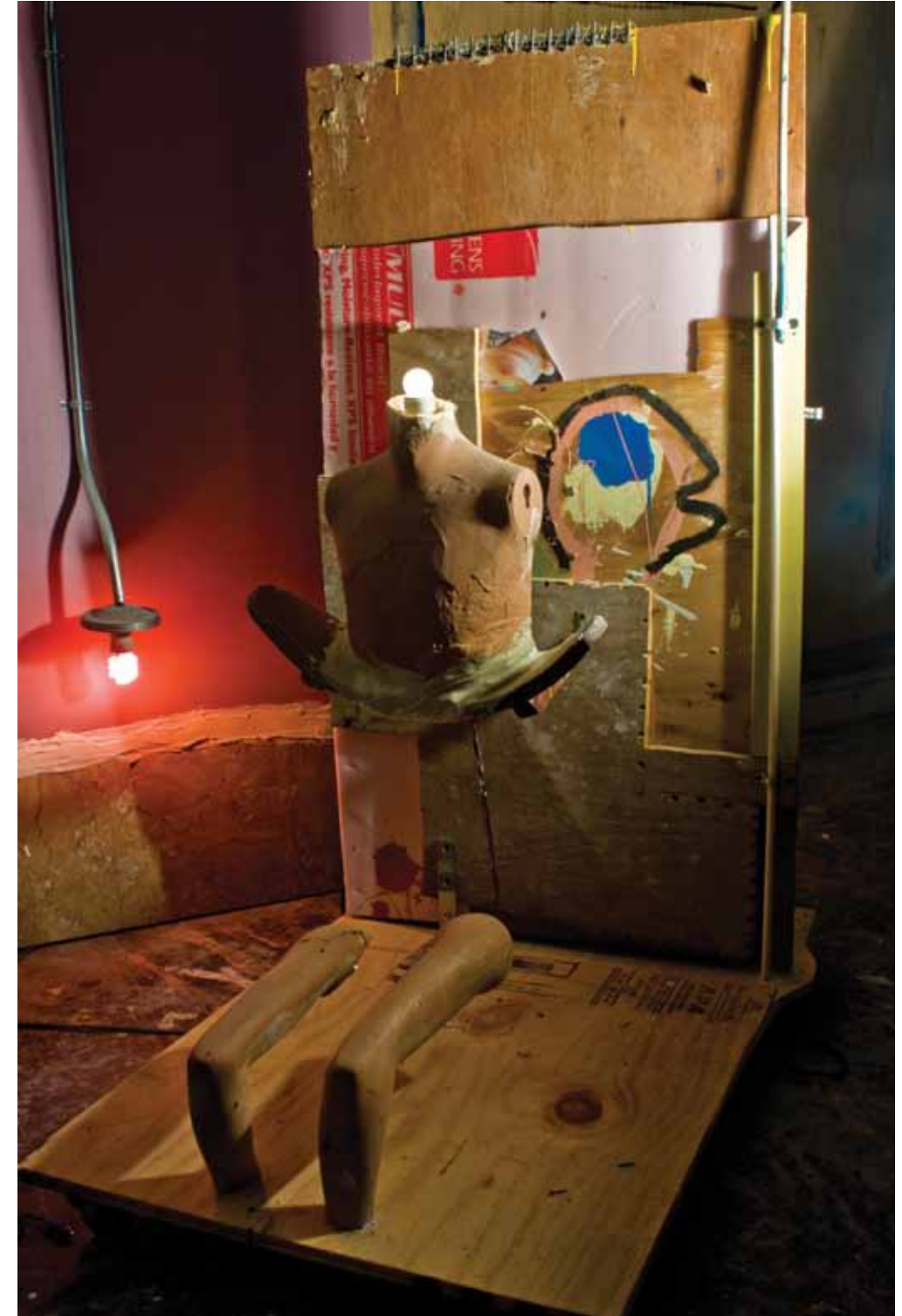
Waldek Dynerman was born in Poland in 1951 and graduated from the Warsaw Fine Art Academy. In 1983 he accepted a teaching position at the Milwaukee Institute of Art & Design, where he is currently a professor of drawing and printmaking. Dynerman works in sculpture, 2D-mixed media and printmaking. He has shown his work in numerous solo and group exhibitions in the United States and Europe. His most recent shows include: *Train Project* at the University of Wisconsin-Milwaukee Union Art Gallery (2009); *Coexist* at the Cedar Gallery, Milwaukee (2010); and *Tra-La* at Augusta State University, Augusta, Georgia (2011).

Checklist

Inventory, 2011

Insulation foam board, found objects, house paint, wood, plaster, metal, electric motors, security camera projection, light, sound.

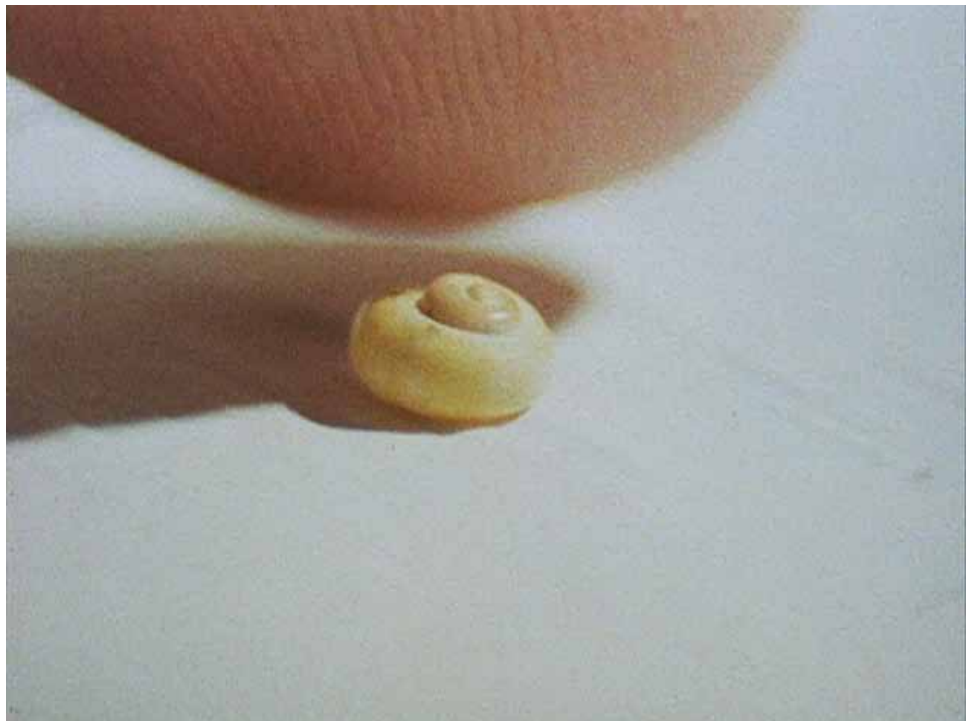
Waldek Dynerman will screen *Memory Check* (42 min, 2006), a documentary shot entirely in Poland that explores the fading memory of the Holocaust, on November 30, 2011 in the UWM Union Theatre as part of the *Locally Grown: The Nohl Fellows* series.





Inventory (studio view, detail), 2011





Incident Reflective: The Film Works of Sarah Buccheri

To see Sarah Buccheri's moving image works is to encounter a puzzle. Perhaps most analogous to the jigsaw kind, where crucial sections made of strange shapes are replaced with other parts, similar enough to the original so that a number of universes come into play all at once through a confusion of planes and possible narratives. This ought to ruin comprehension but strangely, it doesn't. Instead it mirrors an often under-regarded way of looking at fragments of the everyday world as it is reflected in one's interior; temporally distorted, slightly misshapen and selectively remembered.

Buccheri accomplishes this through a curious editing style and use of camera techniques that hark back to a branch of early cinema that produced the "trick film." Such ingenious films gave light to a world entirely conjured and lent puckish credibility to the physically implausible and plainly absurd. Oddball, upside down, gloriously embellished worlds that kept perfect time with the song of our own irrational imagination. Drawn into this form with its hazy borders are scenes both painstakingly constructed, as in the film *House Ghost* (2011), with its snail's-eye view and shuddering furniture, and the simply happened upon, such as *Man Crashes Plane* (2011), an actualité of sorts, though pointedly re-envisioned by being visible only in illumination provided by the bursting strobe lights of emergency vehicles.

Buccheri connects more formally with an ostensibly real world in her film *Antarctic Territory, 2004* (2008), a work that follows rhythms in the lateral movement of water and ice as seen from the deck of an ocean-going vessel. The compulsory anchor of the camera's viewpoint establishes a baseline sounding throughout the film's structure, within which she composes the frigid waters of the Antarctic in a solid, liquid and vaporous state as they cleave and churn the frame. Powerful harmonies are created in a land of ice that is simultaneously descriptive and reflective of its own form. These gargantuan green and turquoise blocks, sculpted by the invisible force of the wind and adrift in the ultramarine, appear to contain all possible shapes, each crevice glowing with an inwardly propagated light, clean as a bell-note. How like a broken piece of confectionary a massive cliff of ice appears; and how not to return to habitually mundane thoughts of a civilized world upon witnessing the nascent shape of a steam iron embedded in an iceberg?

The succinct elisions that comprise these single-channel works are not the only form Buccheri's art practice takes. She regularly engages with live performance and for this exhibition the gallery space becomes a new locus for exploration. Her installation, *i(mpractical)Cal(endar)*, addresses her skepticism of technology, questioning the broadly assumed benefit of its progress. Involving a flotilla of projectors and a wall relief, it highlights personal anxieties experienced through objects and their displacement in the ubiquitous digital interface. Sarah Buccheri is already accomplished as an artist and this installation, as well as the other recent projects presented in conjunction with the Nohl award, promises to be compelling and incisive.

Julie Murray is an Irish-born filmmaker and writer.

Artist Statement

The debate over whether video will replace film is not new; it's even a bit tired. But each semester, 20 people sit before me for whom the debate does not even exist. Photographic film? What's that? Isn't that another word for video?

So to exorcise the anxiety of working with and being attached to something whose presence *may* be fading, I place before you an excerpt from my 2011 diary! A cathartic action I hope you will calmly indulge.

Do not judge harshly the vulnerabilities contained within, as any diary, at the moment of its filling, is thought to be private.

Quick Start User Guide for *i(mpractical)Cal(endar)*

Experience the convenience of *i(mpractical)Cal(endar)*! Approach any image in the Calendar View, and that day's diary entry will be accessible. Some days are locked and require a system password to enter. The choice of how often and for how long you would like to view an event is now completely in your hands. *i(mpractical)Cal(endar)* also has built-in To Do lists and alarms that notify you when an event or To Do item will occur. While in viewer mode, enjoy monitoring different members of the household, sharing your visual experience with others, and stepping back to track the recurrence of similar kinds of events.

Revel in the omniscience that comes with witnessing the passage of time instantaneously!

About the Artist

Sarah Buccheri was born and raised in suburban Chicago and lived for a stint in New York City before moving to Milwaukee. She has a BA from Sarah Lawrence College and an MFA in film from the University of Wisconsin-Milwaukee. She has performed at the Marcus Center for the Performing Arts, Walker's Point Center for the Arts, and Galapagos Art Space. Her films and videos have screened at the Milwaukee LGBT Film/Video Festival, the National Museum of Women in the Arts, Chicago Underground Film Festival, Detroit Docs International Film Festival, Citizen Jane Film Festival and Heaven Gallery in Chicago. She currently teaches film and video at the Milwaukee Institute of Art & Design and the University of Wisconsin-Milwaukee.

Checklist

i(mpractical)Cal(endar), 2011
Projectors, scaffolding, wood, white paint, 16mm film.

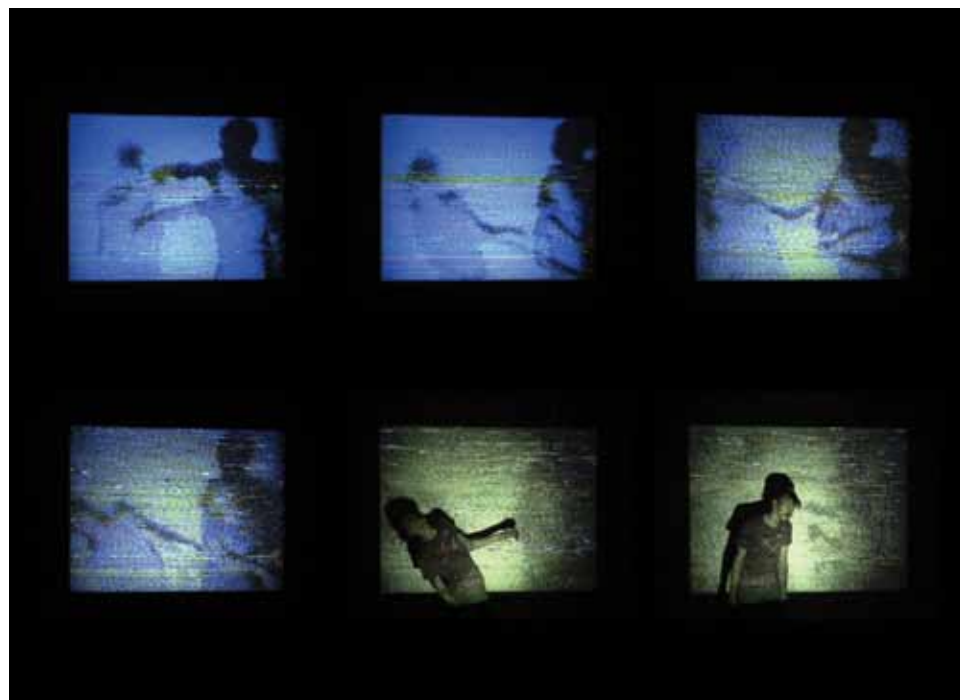
Antarctic Territory, 2004, 2008
16mm to MiniDV, 5:00

Man Crashes Plane, 2011
MiniDV, 5:00

Door, 1997
Super-8mm to video, 2:00

Sarah Buccheri will screen *Man Crashes Plane*; *Antarctic Territory, 2004*; *Door*; *House Ghost* (10 min., 16mm to MiniDV, 2011); and *Women's Room* (3 ½ min., MiniDV, 2003) on November 2, 2011 in the UWM Union Theatre as part of the *Locally Grown: The Nohl Fellows* series.





Homo Faciens, Homo Ludens

E.F. Schumacher popularized the notion of “appropriate technology”—the idea that the latest technology is not necessarily the proper means for achieving one’s ends. What has been deemed obsolete may actually prove to be the best tool for a particular task. Neil Gravander uses supposedly antiquated technologies—everything from audiocassettes to VCRs and tube televisions—to create sounds and images that could not be realized any other way. Magnetic tape is sped up and slowed down, television tubes are overdriven, VCRs are rewired to alternate rapidly between fast and slow play, and video signals are played across audio heads. A controlled chaos is created. The devices that Gravander reappropriates and rebuilds may seem like junk—all are available for next to nothing in second-hand stores or lie abandoned in alleyways for literally nothing—but they are the only appropriate technologies for achieving his ends. The most current devices on the market are simply not capable of accomplishing the same things—they are, in fact, the wrong tools for the job.

But what job? What is the point of rewiring and reusing these ostensibly obsolete objects? Gravander does not have a “point” in the conventional sense. He does not attempt to speak through his art, but strives to construct a forum for play and interactivity. Gravander produces this for himself through the open-ended experimentation of his creative process and, in certain pieces, invites the audience to participate as well. For instance, a video camera and a series of altered VCRs are set up. This allows spectators to film themselves, interact with their filmed selves, and then watch their doubled selves play across the screen. For the audience, such pieces communicate roughly the same message as a children’s playground—a message that does not exist in the object itself, but only arises from actively experiencing it. And this experience would be very different without the antiquated equipment Gravander employs.

Adam Krause is the author of *Art as Politics: The Future of Art and Community* (New Compass Press, 2011).

Artist Statement

You are electric. Your personality is electric. Your thoughts, actions, and memories are caused by electricity flowing through your nervous system. Did you know that if you took all the electric charge in your brain and somehow redirected it, you could power a flashlight?

Within the realm of electronics, I know just enough to not get myself killed and to have some idea of what might be possible. This lack of knowledge and control is rather dangerous, not very practical, often disappointing, but is still a great deal of fun. This past year, I fried about 15 VCRs, 6 TVs, several video amplifiers, and countless other gadgets.

I used to consider myself first and foremost an instrument builder and electronic/tape musician. But this year, I approached my visual projects electronically. There is no real difference between audio and video signals in their pure electronic form. They are made of the same particles and can be controlled by similar components in similar ways.

Forcing a cathode tube into overdrive, causing excessively amplified, filtered, and accelerated electron beams to shoot into the TV tube. Sending unstable pulses to copper control coils, steering the beams in mathematical patterns against the screen. You can hear the beams screech as they shake wildly inside the TV tube, triggering the red, green, and blue phosphors.

Damaged brain tissue can create overactive neurons which send abnormal signals into the nervous system causing repeated, unpredictable seizures. Epilepsy is sometimes treated with powerful magnets, tuned to a patient's specific magnetic frequency. Much stronger magnetic forces in our universe bend time and space; even the utterly weak magnets in a VCR can do the same, moving VHS tape faster, slower, forwards, backwards, delaying it, erasing it entirely, or holding it in place indefinitely. Time and tide supposedly wait for no one, but give me six bucks and a ride to the Goodwill, and I can make them wait all day.

About the Artist

Neil was academic in the garage, at age nine with circuit boards and batteries, junk and magnets; then older, as he wrote music in studio apartments using children's toys and reel-to-reel-records, glued rings of 8-track tape, looping simple recordings, daytime on the street, nighttime inside. Like science. Always attempting to communicate a subtle, overlooked daily natural world.

Neil now moves from the science of sound to emerge as a visual artist, the result of a long period of circuit board experimentation, video synthesis, and library research. His experimental videos explore the same themes as his music, and they should be taken together.

Neil has two bachelor's degrees from the University of Wisconsin-Milwaukee, in political science and philosophy, 23 home-recorded albums (as Lucky Bone), 60 handmade electronic instruments, 45 televisions, 500 thrift store cassettes, and one pair of shoes. He is still building.

—Diane Reynolds, best friend of 12 years

Checklist

Punch-Yourself-In-The-Face Machine, 2011
Interactive VHS projection.

Video Synthesizer #4.5, 2011
Audio/video instrument: modified video amplifiers, VCR, tube televisions, wood.

Video Fee(sh)back
2011
68 x 36 x 20 inches
tube televisions, glass, video camera, wood, fish

The Story of You and Eye – parts 1, 2 and 3 (exercises in teamwork and selfish enjoyment), 2011
Interactive installation: miniature LCD screen, LED camera, medical video magnifier, tube televisions, modified VCR, video cameras, wood.

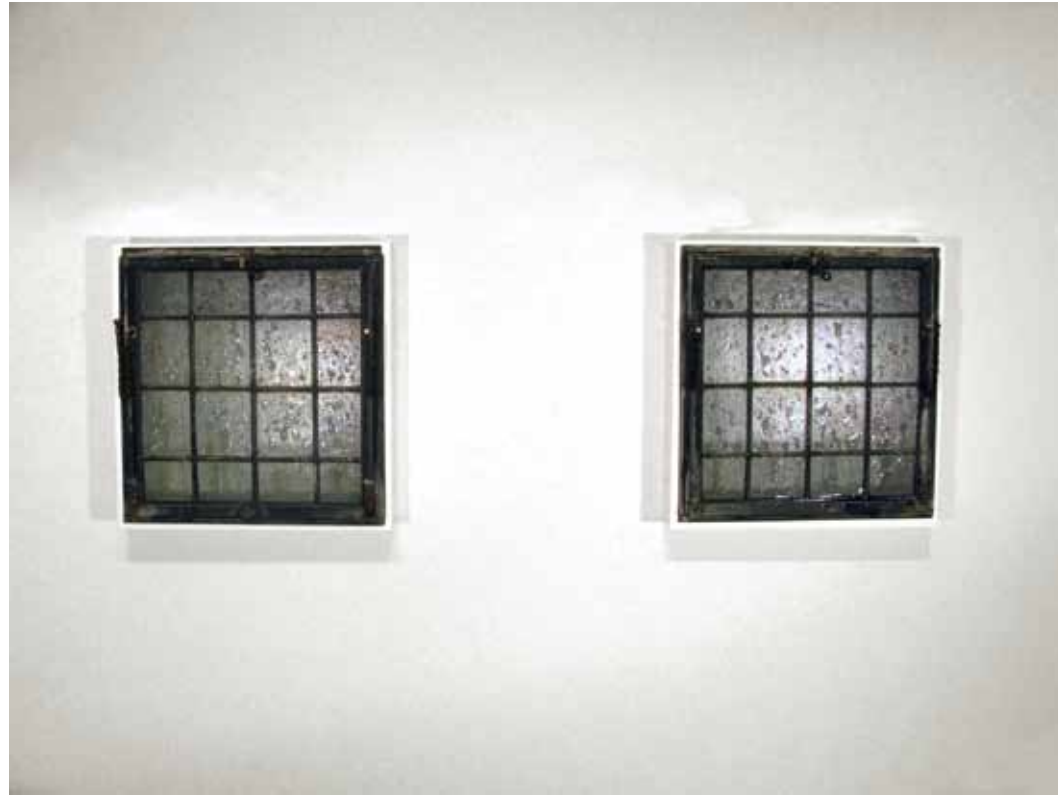
Improvisations for Hand Spun VHS (aka Video Springer), 2011
VHS transferred to DVD.

Colliding Circles (Epileptic Electrons)
2011
84 x 96 x 48 inches
tube televisions, wood, VHS transferred to DVD

Double-Dude Does Silent Movies
2011
45 x 14 x 16 inches
time-lapse VHS transferred to DVD

Lucky Bone Presents: Basement-Land Blues
Free audio CDR, available at opening.

Neil Gravander will screen a version of *Double-Dude Does Repetitive Action* (2011) on November 30, 2011 in the UWM Union Theatre as part of the *Locally Grown: The Nohl Fellows* series.



What Remains

Several years ago, on an early frosty morning at a foreign train station, a woman said goodbye to her lover. He boarded the train. She remained alone on the platform. They did not see each other again for quite some time. It was a heartbreaking but beautiful human experience that often comes to mind when I see the work of Ashley Morgan.

Morgan's work has a life of its own. It decomposes and disintegrates before our eyes. Her dramatic use of decaying detritus transports us to another place and time where our workaday lives are forgotten. Her elaborate environments constructed from vintage objects and aged architectural elements suggest a scene from a foreign film. There are no subtitles and you don't speak the language, nevertheless you are still able to follow the storyline.

In *I Carved Your Name into a Tree*, Morgan makes reference to the age-old practice of creating a lasting display of affection. She has roughly hewn alternating Xs and Os into a wooden chair railing. In this case the "tree" will not grow over and heal the artist's marks. These wounds are permanent. Her selection of a delicate font transforms her coarse cuts from what could be a mere collection of notches denoting past loves into something much more dignified. As subtle as Morgan's work can be, this simple patterning could also appear to be just that, ornamentation on molding. But through her careful and thoughtful use of craftsmanship, concept, material and imagery, Morgan manages to quietly make it apparent that this is no ordinary object.

In *Such and Such Street* she creates the illusion of dripping water by casting resin onto the interior panes of two worn window frames. Is this rain that has somehow seeped through the glass and, by extension, into our lives? Or is it a cry for help or of pain, as tears fall from the old and weary windows? This is one of Morgan's great strengths, her ability to make surreal objects and vaguely dream-like scenarios somehow seem logical and possible.

In other work she presses fresh flowers, arranged in intricate patterns, into paper to form impermanent but lavish wallpaper. She fashions tiny, fragile bones into lacy necklaces. In *Stained Window (honeybee)* she applies a thin, gridded coat of honey to the surface of a large window, producing lovely, albeit short-lived, "stained" glass. We are drawn to her work because of its familiar qualities. We are delighted by it because of its expression of the human condition.

Unlike artists who strive for climate controlled and acid-free conditions, Morgan does not lament the ephemeral qualities in her work. She embraces them. Her use of rotting and crumbling materials aptly makes each of her objects function as a contemporary vanitas. They gently remind us that our lives are short, our loves are great, and time marches on.

Les Christensen is Director of the Bradbury Gallery at Arkansas State University.

Artist Statement

*When the peaks of our sky come together
My house will have a roof*
—Paul Éluard, *Dignes de Vivre*

My designs bring the vastness of the outside world into the home and into the sterile space of the gallery. Each installation is deliberate in its attempt to draw the viewer into a romantic world where love and loss are always revealed.

I am interested in breaking things apart, putting them back together, adding them to something new, taking something away—finding something and losing something. I experiment with non-traditional materials, manipulating them to reveal new meanings about the world we live in. This play with materials is often inseparable from the unique process that I bring to each project, whether it involves collection, repetition or physical transformation.

About the Artist

Ashley Morgan lives and works in Milwaukee, where she is an instructor at the Milwaukee Institute of Art & Design. She studied sculpture at the University of Wisconsin-Milwaukee (MFA, 2010) and visual arts at Arkansas State University (BFA, 2006). Morgan has traveled to Florence, Italy, to study outdoor contemporary sculpture, researching the boundaries between public and private uses of space. She has exhibited in Seoul, South Korea, and at the John Michael Kohler Arts Center in Sheboygan, Wisconsin; undertaken public art projects in Florence; and performed at the Museum of Jurassic Technology in Los Angeles. Her portfolio can be viewed at www.ashleymorgan.info.

Checklist

Such and Such Street
2011
two panels, 18 x 18 x 4 inches each
resin on interior window panes

I Carved Your Name into a Tree
2011
192 x 4 x 1 inches
hand-carved chair rail molding

Stained Window (honeybee)
2011
dimensions variable
honey, sugar, existing windows, collection tray

Arc
2011
11 x 72 x 1¾ inches
eyelashes, rainwater, glass vials, thread, wood and collection bowl





Dream of Dark Places

Chris Thompson's debut film was the 2006 short *Kyoko Naturally*, a warm portrait of an elderly Japanese woman. For his first feature film, *Jeff*, he has chosen serial killer Jeffrey Dahmer as his subject. While these two individuals couldn't be more different, Thompson's approach has important similarities that speak to the confidence and aesthetics of this young filmmaker.

While the horrors of the Dahmer crimes are well known, Thompson has created a film that avoids sensationalism, focusing instead on the blandness of the man's public interactions. The film is built around interviews with the people who came into contact with Dahmer around the time of his arrest, interwoven with archival footage and fictional elements that include animation and scenes played by actors. The goal is not to have one part feel more authentic than another—taken together the whole feels like a viable reality. The film is not about courtroom truths, but emotional realism.

Thompson's background in documentary film serves him well, with carefully considered fictional scenes delivered in a slyly offhand manner. Thompson fearlessly embraces the idea of imagined scenarios to serve a potent purpose. The normalness of these scenes—going to stores, riding on buses, brief exchanges with neighbors—underscores the fact that damaged people live among us, quietly going about their public lives. The contrast between the imagined scenes and the interviews further reveals an interconnected layering. As we listen to the subjects reflecting on the past, we learn that some of their perceptions have shifted over time; Thompson's film is also about memory.

Dahmer's name isn't mentioned until a half hour into the film, one more gesture that reveals Thompson to be an artist. He is not seeking consensus with this film, he's not attempting to tell the full story. Rather, he's creating a compelling place where we can each go and respond in ways unique to ourselves.

David Greenberger is an artist.

Artist Statement

I like listening the most. The strange thing about interviewing someone is that they seem more willing to open up when you have a camera, some lights, and a few technically savvy friends with you carrying lots of complicated looking equipment. After the interviews feel complete, the next step is to use some other complicated equipment to package them into something that makes them as interesting for others as they always have been for me. Some people say that this is art, which would make me an artist, but that seems silly because it's really all just listening.

About the Artist

Chris James Thompson is a filmmaker who was born in England on Guy Fawkes Day, and currently lives in Milwaukee every day. After graduating from the University of Wisconsin-Milwaukee, his first film, *Kyoko Naturally*, won the Milwaukee Filmmaker Award at the 2007 Milwaukee International Film Festival. Thompson also edits and produces for Bluemark Productions, an independent film company. He has credits on the Bluemark films *Collapse*, *The Pool*, and *Suffering and Smiling*. *Jeff* is his feature-film directorial debut.

Thompson is not married and has no kids, but plans on moving to Los Angeles one day, having many, many children, and then raising them all as child actors. After they've matured he will shoot his first (and last) fictional narrative film, entitled *Best Dad Ever*, in which they will reenact the childhood of their dreams, growing up in Wisconsin.

Checklist

Interrogation with Patrick Kennedy, 2011
Wood, metal, monitor, video.

Chris James Thompson will screen excerpts from his experimental documentary *Jeff* on November 30, 2011 in the UWM Union Theatre as part of the *Locally Grown: The Nohl Fellows* series.



The Greater Milwaukee Foundation's
Mary L. Nohl Fund
Suitcase Export Fund
For Individual Artists 2010

The Suitcase Export Fund was created to increase opportunities for local artists to exhibit outside the four-county area and to provide more visibility for individual artists and their work, and for greater Milwaukee. In its eighth cycle, the Fund provided assistance with shipping, travel and promotion to eighteen individual artists and one collaborative group. These artists—six of them past Nohl Fellows—work in a range of media. Their exhibitions took them to Arizona, Georgia, Illinois, Minnesota, Montana, New Mexico, New York, Ohio, Oregon and Central Wisconsin, as well as to China, France, Italy, Korea, South Africa and Thailand. Artists took advantage of their time in new locations to see art and to meet artists, collectors, gallerists and curators. Quite often, the artists stretched their travel grants by arranging simultaneous exhibitions and screenings at other venues.

Katherine A. Balsley took *Anima Mundi*, her experimental video, to the Rural Route Film Festival at the Museum of the Moving Image in New York where it received the award for Best Experimental Film. She also screened the film at Brooklyn Grange and met other filmmakers and environmental activists.

Peter Barrickman & Xav Leplae, both former Nohl fellows, bicycled with a group of artists from Milwaukee to the Poor Farm in Little Wolf, Wisconsin. Along the way, they created a collaborative painting project that they exhibited as part of the *Great Poor Farm Experiment*, an annual and international gathering of artists.

Jordan Brethauer is traveling to Beijing, China to participate in a Red Gate artist residency that culminates in an open studio event.

Nicole Brown was able to screen her short documentary, *A King in Milwaukee*, at the Big Sky Documentary Film Festival in Missoula, Montana.

Santiago Cucullu, a former Nohl Fellow, received funding for a solo exhibition at Galleria Umberto DiMarino in Naples, Italy. Cucullu showed several watercolors and two videos, and made a sculpture and wall piece while he was there.

Hans Gindlesberger was invited to exhibit his photographic works at the 2011 Voies Off Festival in Arles, France, part of the Rencontres d'Arles Photographie—one of Europe's longest running photography festivals. It was a high-profile international outlet for the artist's work, and he met many artists, curators and publishers informally and through portfolio reviews.

Yevgeniya Kaganovich traveled to Johannesburg, South Africa, to install "Falling Still," a work she made with Nathaniel Stern. The installation was included in *Drawbench*, a group exhibition of three-dimensional sculptural objects at Gallery AOP.

Faythe Levine attended the first screening of *Handmade Nation* (a film completed while Levine was a Nohl Fellow) in Thailand at Free Size just outside Bangkok. This was Levine's first appearance in southeast Asia, and the screening was followed by a discussion on the politics of the handmade. She also led a workshop on "any skill-level" embroidery and a roundtable discussion about craftivism.

Kim Miller offered two programs in conjunction with her residency at the ComPeung Artist-in-Residence Program in Doi Saket, Chiang Mai Province, Northern Thailand. The ComPeung Village of Creativity program brings together local and international artists and the rural community; the project team is made up of professional artists and local tribal people. Miller screened her latest work (much of it created while she was a 2009 Nohl Fellow) and at the end of the residency showed the live performance and videos she created with Thai artists.

Former Nohl Fellow **Mark Mulhern** shipped seven large paintings to the Riva Yares galleries in Scottsdale, Arizona and Santa Fe, New Mexico. He attended the opening of the Summer Group Show in Scottsdale where he hopes to develop a new audience for his work in a new region of the country.

Will Pergl participated in an exhibition at ATHICA: Athens Institute for Contemporary Art in Athens, Georgia, a non-profit art space. Pergl transported several elements required to install a large sculpture.

Kristopher Pollard traveled with five drawings to Portland, Oregon for *Amalgamation*, a group exhibition at Compound Gallery. He met patrons and artists at the opening, and took advantage of his first exhibition on the West Coast to visit other art venues to see work and to introduce himself to gallerists and curators.

John Ruebartsch took his solo exhibition of 33 recent photographs, *Here, There and Elsewhere: Refugee Families in Milwaukee*, to Bowling Green State University Student Union Art Gallery in Ohio. The exhibition, a photo-documentary of refugee households in Milwaukee, originated at Walker's Point Center for the Arts. Ruebartsch participated in a panel discussion with local scholars sponsored by the Ethnic Cultural Arts Program and School of Education.

Valorie Schleicher exhibited two photographs in the juried group exhibition *Fish & Fishing Art* at the Coos Art Museum in Coos Bay, Oregon. The work, in all media, is exhibited alongside items from local tribes reflecting the long tradition of fishing on the Oregon coast.

Sonja Thomsen received funds to exhibit a twelve-panel photographic piece entitled "Petroleum" in the New Mexico Museum of Art's survey, *Earth Now: American Photographers and the Environment*.

Melissa Wagner-Lawler was juried into *MCAD Students and Alumni Explore Fiber Arts*, an exhibition featuring 29 artists at the Minneapolis College of Art & Design Main Gallery. It ran in conjunction with *Confluence, 2011 International Surface Design Association Conference* and the opening coincided with Northern Spark, a local arts festival.

Christopher Willey had a solo exhibition at the Prairie Street Gallery in Rockford, Illinois, a gallery run by the Art Matters Co-op. The show included paintings, drawings, prints and an installation, and represented the culmination of three years' work. Willey, who received a Suitcase award in 2006, noted that it "was a fantastic experience which propelled my career."

Rina Yoon returned home for the first time since she left Korea 29 years ago to attend the opening of her invitational solo exhibition at the Gyo Dong Art Center in Jeonju. While in Korea, she also showed her work in Seoul at Gallery Two and Michael Schultz Gallery; secured two exhibition opportunities for next year; sold 17 prints; and "saw the potential to stay connected to the arts community in Korea." Among the possibilities are a print exhibition organized by Milwaukee curators at Jeonbuk Art Museum and the involvement of Korean printmakers in the exhibition accompanying an international printmaking conference in Milwaukee in 2013.

Sarah Zamecnik is taking 20 photographs to the annual Syracuse University MFA alumni exhibition at the Dumbo Arts Center in New York. The show, installed by the Bard College curatorial team, brings together artists from across the country.

The Greater Milwaukee Foundation's

Mary L. Noh1 Fund

Fellowship Recipients 2003-2010

2003

Jurors Lorelei Stewart (Gallery 400 at the University of Illinois-Chicago), Tim Peterson (Franklin Art Works, Minneapolis), Barbara Hunt (Artists Space, New York)

Established Artists

Dick Blau
Michael Howard
Mark Mulhern

Emerging Artists

Paul Amitai
Peter Barrickman
Mark Escribano
Liz Smith

2004

Jurors Patricia Hickson (Des Moines Art Center), Habib Kheradyar (POST, Los Angeles), Sue Spaid (independent curator, Cincinnati)

Established Artists

Terese Agnew
Cecelia Condit
Jennifer Montgomery

Emerging Artists

William Andersen
James Barany
Steven Burnham
Frankie Martin

2005

Jurors René DeGuzman (Yerba Buena Center for the Arts, San Francisco), Nato Thompson (MASS MoCA, North Adams, Massachusetts), Jane Simon (Madison Museum of Contemporary Art)

Established Artists

Nicolas Lampert
Fred Stonehouse
Jason S. Yi

Emerging Artists

Juan Juarez
Michael K. Julian
Mat Rappaport
Steve Wetzel

2006

Jurors Dominic Molon (MCA Chicago), Alma Ruiz (Museum of Contemporary Art, Los Angeles), Nadine Wasserman (independent curator, New York)

Established Artists

Santiago Cucullu
Scott Reeder
Chris Smith

Emerging Artists

donebestdone
Dan Klopp
Christopher Niver
Marc Tasman

2007

Jurors Clara Kim (REDCAT, Los Angeles), Ingrid Schaffner (ICA, University of Pennsylvania, Philadelphia), Hamza Walker (Renaissance Society, Chicago)

Established Artists

Gary John Gresl
Mark Klassen
Dan Ollman

Emerging Artists

Annie Killelea
Faythe Levine
Colin Matthes
Kevin J. Miyazaki

2008

Jurors Eva Gonzalez-Sancho (FRAC Bourgogne, Dijon, France), Valerie Mercer (Detroit Institute of Arts), Laurel Reuter (North Dakota Museum of Art, Grand Forks)

Established Artists

Brent Budsberg & Shana McCaw
Xav Leplae
Iverson White

Emerging Artists

Tate Bunker
Bobby Ciraldo & Andrew Swant (Special Entertainment)
Frankie Latina
Barbara Miner

2009

Jurors Jennie C. Jones (artist, New York), Toby Kamps (Contemporary Arts Museum Houston), Barbara Wiesen (Gahlberg Gallery, College of DuPage, Glen Ellyn, Illinois)

Established Artists

Peter Barrickman
Harvey Opgenorth

Emerging Artists

Kim Miller
John Riepenhoff

2010

Jurors Sheryl Conkelton (art historian/curator/writer, Philadelphia), Nathan Lee (critic/curator, New York), Lucía Sanromán (Museum of Contemporary Art San Diego)

Established Artists

Brent Coughenour
Paul Druecke
Waldek Dynerman

Emerging Artists

Sarah Buccheri
Neil Gravander
Ashley Morgan
Chris James Thompson



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